The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

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An entirely new selection of photographs drawn from The Museum of Modern Art's major collection of over 10,000 prints will go on view in the Edward Steichen Photography Center October 25. This is the first reinstallation of these galleries since the spring of 1964, when the Center opened.

Fundamentally a chronological survey of the history of photography, the exhibition presents about 150 photographs by 50 photographers. A number of especially significant photographers including Eugène Atget, Henri Cartier-Bresson, Walker Evans, Lewis Hine, László Moholy-Nagy, Edward Steichen, Alfred Stieglitz, Paul Strand and Edward Weston are represented by capsule one-man shows of several works. The mature accomplishments of these influential figures serve as a background to the work of many younger photographers in the final section of the show.

The history of photography can be interpreted in terms of the interaction of two basic motivations, observes John Szarkowski, Director of the Department of Photography. The documentary approach begins with the intrinsic significance of the subject matter and the discovery of its allusive meanings; the pictorial tradition starts with formal visual values. "The distinction refers to the work's beginning, not its resolution. From whatever starting point, the photograph must become both an experience and an idea, demanding response and rewarding contemplation."

An early 20th century representative of the documentary tradition was Eugène Atget, who discovered hidden levels of poetic meaning in such views of Paris as the Rue Cardinale (c. 1910). Walker Evans has enlarged this tradition in his Subway Portraits and in photographs of indigenous American architecture, such as the Negro Church, South Carolina of 1936. The documentary tradition also developed social and reform connotations. Among the early pioneers was Lewis Hine, whose Carolina Cotton Mill of 1908 protests against the abuses of child labor.

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László Moholy-Nagy is among the early members of the formalist tradition in this century, and his interest in form alone led him to make pictures using light-sensitive paper without the camera. With his camera, he extended the range of subject matter to include abstraction. In From the Rado Tower, Berlin (1928), the subject is at once recognizable and abstract, because the vantage point, an aerial view, was unfamiliar. Like Moholy-Nagy, Henri Cartier-Bresson is fundamentally concerned with pictorial form; his approach, however, depends on the instantaneous recognition of form at the moment of exposure.

The pictorial tradition, which also has roots in the 19th century in the work of such men as Peter Henry Emerson, is represented by Alfred Stieglitz, who stands at the foundations of modern photography, and whose theory of "equivalence" is one of its key philosophical approaches. According to this view, the image may be viewed simultaneously as a recognizable subject and as metaphor or evocation. For example, his photographs of clouds can be read as a straightforward documentation, but they can also evoke an emotional response in the viewer which transcends their illustrative content.

Edward Steichen and Paul Strand, colleagues of Stieglitz in the development of the medium, belong to a similar tradition. The parallels with Stieglitz can be seen in Steichen's Three Pears and an Apple (1921) and in Strand's Open Door (1945).

Edward Weston is an example of a photographer whose strongest work integrates both documentary and pictorial attitudes. In his photograph Church Door, Hornitos (1940), for example, we see the subject for itself and as an abstract configuration simultaneously.

An orientation gallery at the entrance to the exhibition will present about a dozen photographs juxtaposed in pairs to illustrate the two approaches as an introduction to the historical survey which follows.

The Museum first exhibited photographs in 1932 and acquired its first photographs for the collection in the following year. Since then, the Museum has presented about 100 photography exhibitions, including over 50 for circulation in

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this country and about 10 circulated abroad. In addition, the Museum's collection has by now increased to over 10,000 prints, and the Museum has published about 30 books and bulletins about photography.

The Department of Photography was founded in 1940 with Beaumont Newhall, now Director of the George Eastman House in Rochester, as its Curator and David McAlpin as Trustee Chairman. In 1947, Edward Steichen became Director of the Department, a position he held until 1962, when he was succeeded by Mr. Szarkowski. At present, Trustee Chairmen are James Thrall Soby for the Photography Collections Committee and Henry Allen Moe for the Photography Advisory Committee.

In 1964 when the Edward Steichen Galleries and Center opened, the Museum had permanent exhibition space for the first time for selections from its collection of photographs. In addition, one gallery is devoted to a series of small changing exhibitions. The most recent, a one-man show of work by Ray K. Metzker, also opens on October 25.

At the Center, a large library of specialized material is available for consultation and all the prints in the collection are accessible for study by appointment.

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Photographs and additional information available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Associate, Press Services, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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EDWARD STEICHEN PHOTOGRAPHY CENTER

October 25, 1967

Wall Label

The history of photography is not one story but many, each tracing the fortunes of distinct and often inimical efforts to master a refractory art. For the most part, photographers have worked without a coherent and encompassing tradition, and free of authoritarian academies. In search of useful precedents, they have approached their medium as science, painting, history, literature, or commerce according to their own preparation and talent.

Work produced from such diverse motivations cannot be measured by a single standard. And yet those photographs that have survived and remained vital have acquired in our eyes a family relationship, in spite of the intentions of their makers. A usable tradition is more concerned with what a work has come to mean than with what it was intended to mean.

The effort to grasp as a whole that which was produced from enormous diversity can produce useful half-truths. In the present case it may be helpful to postulate the following:

The history of the art of photography can be viewed as the result of a continuing and mutual interplay between two distinguishable motivations. The first can be called the pictorial motive. It begins with the desire to produce an amalgam of forms which is in visual terms indivisible and sensuously rewarding. The second can be called the documentary motive. It begins with the desire to discover and state clearly the most relevant data. The first has been consciously concerned with the relationship of photography to the other visual arts; the second has produced work which exists as a kind of wordless literature. The first begins with sensation, and aspires to beauty; the second begins with meanings, and favors eloquence.

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The distinction refers to the work's beginning, not its resolution. From whatever starting point, the photograph must become both an experience and an idea, demanding response and rewarding contemplation.

This introductory room juxtaposes pictures of approximately the same period, in which similar subject matter has been transformed under pressure from the two orders of motive suggested above. The dissimilarities of the pictures are perhaps less important than the conviction and quality that they share. Nevertheless the study of these comparisons may help reveal the nature of the choices and achievements of the photographers whose work is shown in the succeeding galleries.

John Szarkowski

THE MUSEUM OF MODERN ART - NEW YORK

CHECKLIST

THE EDWARD STEICHEN PHOTOGRAPHY CENTER INSTALLATION

October 25th 1967

ABBOTT, BERENICE. American, born 1898

Lower Manhattan, c. 1935. Gift of the Photographer.	Study Collection

ADAMS, ANSEL. American, born 1902

Monolith, the Face of Half Dome, Yosemite Valley, 1928. Gift of Albert M. Bender.	21.39
Moonrise, Hernandez, New Mexico, 1941.	467.64
Number Three from Surf Sequence, 1940. Anonymous Gift.	460.41.3
Oak Tree, Snow Storm, Yosemite, 1948. Extended Loan from the Photographer.	E.L. 52.1081

ADAM-SALOMON, ANTONY SAMUEL. French, 1811-1881

Octave Feuillet, c. 1863. From Galerie des Contemporains.	26.64

ÁLVAREZ BRAVO, MANUEL. Mexican, born 1902

Nude, undated.	103.67
Untitled, c. 1960. Gift of Arthur M. Bullowa.	100.67

ARBUS, DIANE. American, born 1923

Identical Twins, Roselle, N.J., 1966.	Study Collection

ATGET, EUGÈNE. French, 1856-1927

Apple Tree, c. 1910. Edward Steichen Fund.	109.50

ATGET, EUGÈNE, Continued

Boutique, c. 1910. Gift of James Thrall Soby.	357.61
*Lampshade Merchant, Paris, c. 1910. Gift of Edward Steichen.	393.56.8
Pavillon de jeu, Versailles, c. 1910. Edward Steichen Fund.	145.50
Rue Cardinale, c. 1910. Edward Steichen Fund.	124.50
Saint-Cloud #7, c. 1910. Edward Steichen Fund.	138.50
Shop Window, c. 1910. Edward Steichen Fund.	127.50

AVEDON, RICHARD. American, born 1923

Ezra Pound, 1958. Gift of the Photographer.	Study Collection

BELLOCQ

*New Orleans, c. 1913. Gift of Lee Friedlander.	Study Collection

BENNETT, HENRY HAMILTON. American, born Canada 1843-1908

*Layton Galleries, c. 1893. Gift of H.H. Bennett Studios.	488.65
Panorama from the Overhanging Cliff, Wisconsin Dells, c. 1891 or 1892. Gift of H.H. Bennett Studios.	210.66

BOUBAT, EDOUARD. French, born 1923

France, 1948. Gift of the Photographer.	Study Collection

BOURKE-WHITE, MARGARET. American, born 1904

At the Time of the Louisville Flood, 1937. Gift of the Photographer.	Study Collection

BRANDT, BILL. British, born 1906

Battersea Bridge, London, c. 1939. Gift of the Photographer. 51.64

Number 72, 1959. From Perspective of Nudes. Gift of the Photographer. 184.62

BRASSAÏ (Gyula Halász). French, born Transylvania 1899

Bal Musette, 1933. 690.43

Market Porter, 1939. Gift of Rapho Guillumette Pictures. Study Collection

BULLOCK, WYNN. American, born 1902

Erosion, 1959. 433.60

CALLAHAN, HARRY. American, born 1912

Eleanor, 1948. Gift of the Photographer. 116.59

Wells Street, Chicago, 1949. 192.62

CAPONIGRO, PAUL. American, born 1932

Untitled, 1957. Courtesy of the Photographer. Study Collection

CAMERON, JULIA MARGARET. British, 1815-1879

Henry Wadsworth Longfellow, 1868. Gift of Edward Steichen. 122.52

CARTIER-BRESSON, HENRI. French, born 1908

Callejon of the Valencia Arena, 1933. Gift of the Photographer. Study Collection

Hyères, France, 1932. Gift of the Photographer. Study Collection

CARTIER-BRESSON, HENRI, Continued

Madrid, Spain, 1933. Gift of the Photographer.	Study Collection
Salerno, Italy, 1933. Gift of the Photographer.	292.47

COBURN, ALVIN LANGDON. British, born United States 1882-1966

St. Paul's Cathedral, London, 1908. Gift of the Photographer.	Study Collection

CUNNINGHAM, IMOGEN. American, born 1883

Mme. Ozenfant, 1938. Gift of Albert M. Bender.	78.40
Open Magnolia, 1925. Gift of Albert M. Bender.	31.39

CURRENT, WILLIAM R. American, born 1923

California Sycamore - Number 1, 1961.	14.65.1-2

DAVIDSON, BRUCE. American, born 1933

Sicily, 1961. Gift of the Photographer.	Study Collection

DOISNEAU, ROBERT. French, born 1912

Painting in Shopwindow, Rome, 1949.	Study Collection

EMERSON, PETER HENRY. British, born Cuba, 1856-1936

The Old Order and The New, 1886. Anonymous Gift.	31.41.12
Rowing Home The Schoof-stuff, 1886. Anonymous Gift.	31.41.21

ENGLAND, WILLIAM. British, d.1896

Niagara Suspension Bridge, 1859.	51.66

ERWITT, ELLIOTT. American, born 1928

Fontainebleau Hotel, Miami Beach, 1962. Gift of the Photographer. 544.67

EVANS, FREDERICK H. British, 1853-1943

*A Sea of Steps, Wells Cathedral, 1903. 457.66

Little Snoring Church:Piscina, c. 1906. 458.66

EVANS, WALKER. American, born 1903

Alabama Cotton Tenant Farmer's Wife, 1936. Extended Loan from the Photographer. E.L. 43.2338

Girl on Fulton Street, New York, 1929. 295.63

Hudson Street Boarding House Detail, New York, 1931. Gift of the Photographer. 312.63

Mississippi Sternwheeler at Vicksburg, Mississippi, 1936. 306.63

Negro Church, South Carolina, 1936. 307.63

Subway Portrait, 1938-1941. 464.66

FRANK, ROBERT. American, born Switzerland 1924

Parade, Valencia, 1952. Gift of the Photographer. Study Collection

FRIEDLANDER, LEE. American, born 1934

*New York City, 1961. 849.65

Untitled, 1962 848.65

GARDNER, ALEXANDER. American, born Scotland 1821-1882

The President and General McClellan on the Battlefield of Antietam, 1862. Gift of Edward Steichen and Carl Sandburg. 550.67

GARNETT, WILLIAM. American, born 1916

Dry Wash with Alluvium, Death Valley, California, 1957. Gift of the Photographer. 857.65

HEATH, DAVE. American, born 1931

Arnie and Sheila in Seven Arts Coffee Gallery, New York, 1959. 157.63

HILL, DAVID OCTAVIUS. Scottish, 1802-1870
ADAMSON, ROBERT. Scottish, 1821-1848

*Portrait of Etty, c. 1845. Gift of Edward Steichen. 75.64.123

HINE, LEWIS H. American, 1874-1940

Carolina Cotton Mill, 1908. 195.44

*Italian Family Seeking Lost Baggage, Ellis Island, 1905. 394.42.2

JOSEPHSON, KEN. American, born 1932

*Chicago, 1961. 496.65

Season's Greetings, 1965. Gift of the Photographer. 66.66

KÄSEBIER, GERTRUDE. American, 1852-1934

The Visitor, 1910. Gift of Mrs. Hermine M. Turner. 164.63

KERTÉSZ, ANDRÉ. American, born Hungary 1894

Circus, Budapest, 1920. Gift of the Photographer. Study Collection

Railroad Station, New York, 1937. Gift of the Photographer. 313.65

KRAUSE, GEORGE. American, born 1937

Untitled. From the Series Qui Riposa, 1962-1963. Gift of the Photographer. 537.63

LANGE, DOROTHEA. American, 1895-1965

Grayson, San Joaquin Valley, California, 1938. Gift of the Photographer.	85.64
Migratory Cotton Picker, Eloy, Arizona, 1940 (BAE) Courtesy of The Library of Congress.	472.59
Sharecroppers, Eutah, Alabama, 1937 (FSA) Courtesy of The Library of Congress.	70.60

LARTIGUE, JACQUES HENRI. French, born 1896

*The Beach at Pourville, 1908.	23.63

LE SECQ, HENRI. French, 1818-1882

Still Life, c. 1852.	Study Collection
Still Life, c. 1852.	Study Collection

LEVITT, HELEN. American

Children, 1940. Anonymous Gift.	63.41

MAN RAY. American, born 1890

Rayograph, 1927. Gift of James Thrall Soby.	627.41
Untitled, 1929. Gift of James Thrall Soby.	151.41
Untitled, 1927. Gift of James Thrall Soby.	136.41

MAULL and POLYBLANK. British, active 1855-1880

*Sir Benjamin Collins Brodie, c. 1856.	305.62.5

METZKER, RAY K. American, born 1931

Trolley Stop, 1966.	553.67

MODEL, LISETTE. American, born Austria 1906

East Side Block Party in Suffolk Street, New York, 1942. Gift of the Photographer. 1208.64

MODOTTI, TINA. Italian, 1896-1942

Interior of Church Tower, Tepoztlán, Mexico, 1924. 480.66

MOHOLY-NAGY, LÁSZLÓ. Hungarian, 1895-1946

From the Radio Tower, Berlin, 1928. Anonymous Gift. 485.39

Head, c. 1929. Anonymous Gift. 509.39

Untitled, 1926. Anonymous Gift. 491.39

MORRIS, WRIGHT. American, born 1910

*Model T, 1947. Courtesy of the Photographer. Study Collection

MUYBRIDGE, EADWEARD. American, born England 1830-1904

Fencing, 1885. From Animal Locomotion. Study Collection

Trotting; Bareback; Dark-gray Belgian Horse Hansel, 1885. From Animal Locomotion. Study Collection

NADAR (Gaspard Félix Tournachon). French, 1820-1910

Baron Isidore Taylor, c. 1865. From Galerie des Contemporains. 35.64

O'SULLIVAN, TIMOTHY H. American, c.1840-1882

Canyon de Chelle, 1873. Gift of Ansel Adams in Memory of Albert M. Bender 87.41.46

PENN, IRVING. American, born 1917

George Jean Nathan and H.L. Mencken, 1947. Gift of the Photographer. 547.61

PORTER, ELIOT. American, born 1901

Stream below Music Temple, 1961. Gift of the Photographer. 553.63

RENGER-PATZSCH, ALBERT. German, 1897-1966

Foxgloves, 1922. 77.66

RIIS, JACOB A. American, born Denmark 1849-1914

Blind Man, 1888. Courtesy of The Museum of the City of New York. 315.59

SALOMON, ERICH. German, 1886-1944

French Statesmen Visit Berlin for the First Time since World War I, 1931. Gift of Peter Hunter-Salomon. 352.64

SANDER, AUGUST. German, 1876-1964

Peasant Couple, 1912. Gift of the Photographer. Study Collection

Worker's Helper, Rhineland, 1927. Gift of the Photographer. Study Collection

SAVAGE, NAOMI. American, born 1927

Mask, 1965. Study Collection

SHEELER, CHARLES. American, 1883-1965

Chartres Cathedral, 1929. Gift of Samuel M. Kootz. 401.42

Pitchers and Leaves, 1938. Gift of Samuel M. Kootz. 403.42

SINSABAUGH, ART. American, born 1924

Landscape Number 64, 1962. 556.63

SISKIND, AARON. American, born 1903

Rome: The Arch of Constantine, 1963. 887.65

SMITH, W. EUGENE. American, born 1918

Welsh Miners, 1949. 510.59

SOMMER, FREDERICK. American, born Italy, 1905

Arizona Landscape, 1943. 109.64

STEICHEN, EDWARD. American, born Luxembourg 1879

Greta Garbo, Hollywood, 1928. Gift of the Photographer. 179.61

Houseboat on the Thames, 1907. Gift of the Photographer. Modern Print from Camera Work, XXII, 1908. 556.67

Isadora Duncan at the Portal of the Parthenon, 1921. Gift of the Photographer. 1229.64

My Little Sister, 1899. Gift of the Photographer. 147.61.

/Rodin - Le Penseur, 1902. Gift of the Photographer. 365.64

/Self Portrait, Milwaukee, 1898. Gift of the Photographer. 548.64

*Steeplechase Day, Paris: After the Races, 1905. Courtesy of the Photographer. Study Collection

Three Pears and an Apple, 1921. Gift of the Photographer. 368.64

STEINER, RALPH. American, born 1899

*Ford Car, c.1930. Extended Loan from the Photographer. E.L. 43.2543

STIEGLITZ, ALFRED. American, 1864-1946

Georgia O'Keeffe, 1919. Alfred Stieglitz Collection. Extended Loan from Georgia O'Keeffe.	E.L. 50.251
Georgia Engelhard, 1921. Alfred Stieglitz Collection. Gift of Georgia O'Keeffe.	58.50
Lake George, 1932. Alfred Stieglitz Collection. Gift of Georgia O'Keeffe.	60.50
New York, From the Shelton Looking West, 1935. Alfred Stieglitz Collection. Gift of Georgia O'Keeffe.	56.50
Equivalent, 1921. Anonymous Gift.	92.43.1
Equivalent, 1931. Alfred Stieglitz Collection. Gift of Georgia O'Keeffe.	29.50
*Spring Showers, 1902.	Study Collection
*The Steerage, 1907. From Camera Work, XXXVI, 1911.	Study Collection

STRAND, PAUL. American, born 1890

Church on a Hill, Vermont, 1946. Gift of the Photographer.	247.57
Open Door, 1945. Anonymous Gift.	229.66
Photograph - New York, 1915. Anonymous Gift.	238.66
Toadstool and Grasses, Georgetown, Maine, 1928. Gift of the Photographer.	245.57

UELSMANN, JERRY N. American, born 1934

Apocalypse II, 1967.	Study Collection

WATKINS, CARLETON E. American, 1829-1916

Arbutus Menziesii, California, 1861.	897.65

WESTON, BRETT. American, born 1911

Broken Window, San Francisco, 1937. Gift of Albert M. Bender. 46.39

WESTON, EDWARD. American, 1886-1958

Artichoke Halved, 1930. Gift of David H. McAlpin. 416.56

Church Door, Hornitos, 1940. Gift of T.J. Maloney. 123.52.8

Cypress and Stone Crop, Point Lobos, 1946. Gift of David H. McAlpin. 409.56

Nude, 1936. Gift of T.J. Maloney. 123.52.5

Rubber Dummies, MGM Studios, 1938. Gift of Edward Steichen. 537.59

Wrecked Car, Crescent Beach, 1939. Anonymous Gift. 310.41

WHITE, CLARENCE H. American, 1871-1925

*Evening Interior, Newark, Ohio, 1899. 441.42

Miss Grace, c. 1898. Gift of Mrs. Mervyn Palmer. 569.67

WHITE, MINOR. American, born 1908

Root and Frost, 1958. Gift of Shirley C. Burden. 168.67

WINOGRAND, GARRY. American, born 1928

Untitled, 1963. Gift of the Photographer. 899.65

KEY

* Denotes inclusion in the Introductory Section of the exhibition.
/ Denotes inclusion in the section honoring Edward Steichen preceding the main body of the exhibition.

If the source of a particular photograph is not given, such as the name of a donor, it is to be assumed that the work was purchased by the Museum through one or more of its unrestricted and unnamed purchase funds.